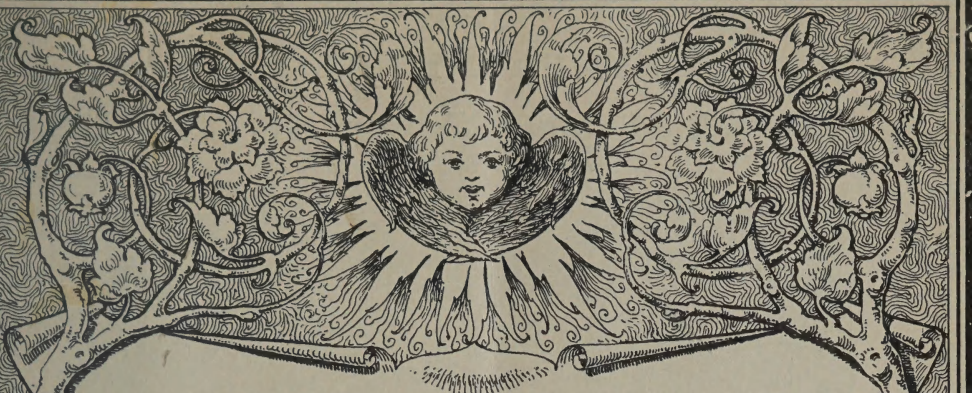


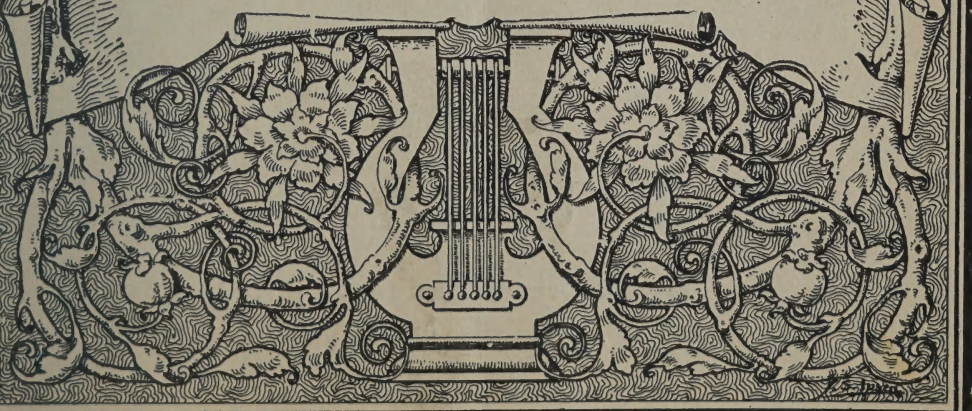
HANDEL AND HAYDN SOCIETY

SYMPHONY HALL
BOSTON

THE MESSIAH

SUNDAY, DECEMBER 21, 1930
3.30 P.M.

11



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Sunday Afternoon, January 4, at 3.30

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1930

YESTERDAY afternoon in Symphony Hall, the Handel and Haydn Society presented the most satisfactory performance of Handel's "The Messiah" of the past several years. There were no startling innoviations nor amazing improvements. But the patience with which Mr. Stone has striven to shape choral effect brought its due reward. Though "The Messiah" is a before-Christmas tradition in this town, tradition yesterday did not mean dull and pointless observance. The usual capacity audience listened better during the music and clapped less between numbers, and there was no great parade of soloists back and forth to their places beside the conductor. Handel's music flowed in simple beauty through "The Prophecies and the Fulfilment" and "The Passion and the Triumph." The quality of coherence was more definite than upon any recent occasion. Humility and exaltation were in more poignant contrast. Alertness dictated every move and manner. Caught in reverent mood, musicians and audience together wrought a certain emotional life. Sincerity prevailed. We may yet look forward hopefully to the ideal performance of "The Messiah," which will receive clapping only before intermission and after the final chorus.

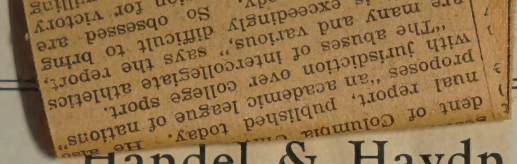
The performance gained much of its pointed eloquence from the orchestral accompaniment by the People's Symphony Orchestra. Last season and the season before Mr. Stone experimented, not too successfully, with Handel's original eighteenth century instrumentation. Yesterday he returned, with seeming relief, to the augumented and improved scoring now in common use. By every sign, rehearsals had been numerous and thorough. The quality of tone was consistently pleasing. Unanimity was a prevailing virtue. Having more than a passing acquaintance with their parts, the musicians easily followed Mr. Stone's directions for nuance. For the larger ensemble numbers, they bestirred themselves to impressive sonority. For the soloists, they diminished their instrumentation in careful, well-timed, gently supporting accompaniments. To this earnest body of musicians should be extended due credit and thanks.

On the choral side, the performance gave excellent testimony of Mr. Stone's knowledge of vocal technique. The voices were buoyant even in the massive sonority of the "Hallelujah!" The blend of tone was good. Apparently well-rehearsed and strategically placed on the stage, the men-singers, though smaller in number than the women, produced a creditable volume of sound. In attack and release, the chorus answered Mr. Stone's exacting demands. Enunciation was explicit.

Instances are numerous. For the opening phrases of "For unto us a Child is born," the sopranos set an example in airiness of tone and delicacy of rhythm. Mr. Stone paced the entire chorus more spiritedly than ever before, thus paving the way for continued alertness during the remainder of the afternoon. With effective coloring of tone, the singers expressed the mystery and awe of "Behold the Lamb of God." Interpretation here touched a new high point for the Handel and Haydn Society. In the succeeding chorus, their solidity of tone and balance of choir were equally impressive. And finally, they lifted up a "Hallelujah!" eloquent in rhythm and phrase as well as large in volume.

The soloists of the day were the Misses Ruth Rogers, soprano, and Abbie Conley Rice, alto, and the Messrs. George Boynton, tenor, and Walter Kidder, bass. They sang with simple directness if not with eloquence. Mr. William Burbank played the organ. It must be confessed that just before intermission the solo numbers somewhat retarded the performance. After intermission, the performance became more concentrated. Miss Rogers's voice grew warmer with every number. Miss Rices' darksome tones became more persuasive. Mr. Boynton sang with appealing grace. Mr. Kidder's stirring performance of "Why do the nations so furiously rage?" drew much applause.

N. M. J.



1930

Handel & Haydn Society

One Hundred and Sixteenth Season

THOMPSON STONE, Conductor

Concert 851

George Frederick Handel's Oratorio

The Messiah

SYMPHONY HALL, BOSTON

Sunday Afternoon, December 21, at 3.30

1930

Soprano, RUTH RODGERS

Alto, ABBIE CONLEY RICE

Tenor, GEORGE BOYNTON

Bass, WALTER KIDDER

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WILLIAM BURBANK, Organist

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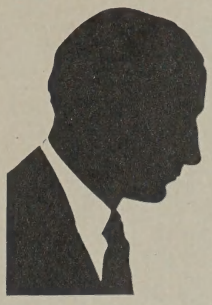

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GEORGE FREDERICK HANDEL

Born in Halle, February 23, 1685 Died in London, April 13, 1759

THE MESSIAH

ORATORIO, composed in 1741; begun August 22, finished September 14. Text selected from the Scriptures by CHARLES JENNENS. Produced in Dublin, April 13, 1742, under the direction of HANDEL. Additional accompaniments by MOZART, 1789; and by ROBERT FRANZ, for the use of the Handel and Haydn Society, completed and published in 1884. First performance by the Handel and Haydn Society, December 25, 1818, in Boylston Hall; present performance the 161st.

PART ONE

THE PROPHECIES AND THE FULFILMENT.

OVERTURE

grave: fuga, allegro moderato

TENOR RECITATIVE

Comfort ye my people, saith your God: speak ye comfortably to Jerusalem; and cry unto her that her warfare is accomplished, that her iniquity is pardoned. The voice of him that crieth in the wilderness, Prepare ye the way of the Lord: make straight in the desert a highway for our God.

ARIA

Every valley shall be exalted, and every mountain and hill made low; the crooked straight, and the rough places plain.

CHORUS

And the glory of the Lord shall be revealed; and all flesh shall see it together: for the mouth of the Lord hath spoken it.

BASS RECITATIVE

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come; the Lord whom ye seek shall suddenly come to His temple; even the messenger of the covenant whom ye delight in; behold, he shall come, saith the Lord of Hosts.

ALTO RECITATIVE

Behold, a virgin shall conceive and bear a Son, and shall call his name EMMANUEL. God with us.

ARIA

O thou that tellest good tidings to Zion, get thee up into the high mountain. O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid: say unto the cities of Judah, Behold, your God! Arise; shine; for thy light is come; and the glory of the Lord is risen upon thee.

BASS RECITATIVE

For behold darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

ARIA

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath light shined.

CHORUS

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder, and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace.

PASTORAL SYMPHONY

larghetto

(on the traditional air of the Calabrian pifferari)

SOPRANO RECITATIVE

There were shepherds abiding in the field, keeping watch over their flocks by night. And lo! the angel of the Lord came upon them; and the glory of the Lord shone round **about them; and they were sore afraid.**

And the angel said unto them, Fear not, for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the city of David a Savior, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

CHORUS

Glory to God in the highest; and peace on earth, good will towards men.

SOPRANO ARIA

Rejoice greatly, O daughter of Zion! shout, O daughter of Jerusalem! Behold, thy King cometh unto thee! He is the righteous Savior; and He shall speak peace unto the heathen.

ALTO RECITATIVE

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

ALTO AND SOPRANO ARIA

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom; and gently lead those that are with young. . . . Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take this yoke upon you, and learn of Him; for He is meek and lowly of heart, and ye shall find rest unto your souls.

CHORUS

His yoke is easy, and His burthen is light.

INTERMISSION

PART TWO

THE PASSION AND THE TRIUMPH

CHORUS

Behold the Lamb of God that taketh away the sin of the world.

ALTO ARIA

He was despised and rejected of men; a man of sorrows and acquainted with grief.

CHORUS

Surely He hath borne our griefs and carried our sorrows. He was wounded for our transgressions: He was bruised for our iniquities: the chastisement of our peace was upon Him.

TENOR RECITATIVE

Thy rebuke hath broken His heart; He is full of heaviness; He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him.

ARIA

Behold and see, if there be any sorrow like unto His sorrow.

CHORUS

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, the Lord mighty in battle. The Lord of Hosts, He is the King of Glory.

BASS ARIA

Why do the nations so furiously rage together; and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and against His anointed.

SOPRANO ARIA

I know that my Redeemer liveth; and that He shall stand at the latter day upon the earth: and though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

BASS RECITATIVE

Behold, I tell you a mystery: We shall not all sleep; but we shall all be changed in **a moment, in the twinkling of an eye, at the last trumpet.**

ARIA

The trumpet shall sound; and the dead shall be raised incorruptible; and we shall be changed.

CHORUS

Hallelujah! For the Lord God Omnipotent reigneth. The kingdom of this world is **become the kingdom of our Lord and of His Christ; and He shall reign for ever and ever KING OF KINGS AND LORD OF LORDS. HALLELUJAH!**

CHORUS

Amen! Amen!

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NELSON EDDY, Bass

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Sunday Afternoon, December 28, at 3.30

PENSION FUND

CONCERT

BY

THE BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

PROGRAMME

Tchaikovsky.....Serenade for Strings, Op. 48, in C major

I. Pezzo in forma di Sonatina.
II. Valse.
III. Elegia: Larghetto elegiaco.
IV. Finale (Tema Russe): Allegro con spirito.

Tchaikovsky.....Symphony No. 4 in F minor, Op. 36

I. Andante sostenuto; moderato con anima (In movimento di valse).
II. Andantino in modo di canzona.
III. Scherzo; pizzicato ostinato.
IV. Finale: Allegro con fuoco.

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Sunday DEC. 28 at 3.30	**Pension Fund Concert** See Page 13
Sunday JAN. 4 at 3.30	**ITURBI**
Sat. Eve. JAN. 10 at 8.30	**KREUTZBERG and GEORGI**
Sunday JAN. 11 at 3.30	**MENUHIN**
Sunday JAN. 18 at 3.30	**GIGLI**

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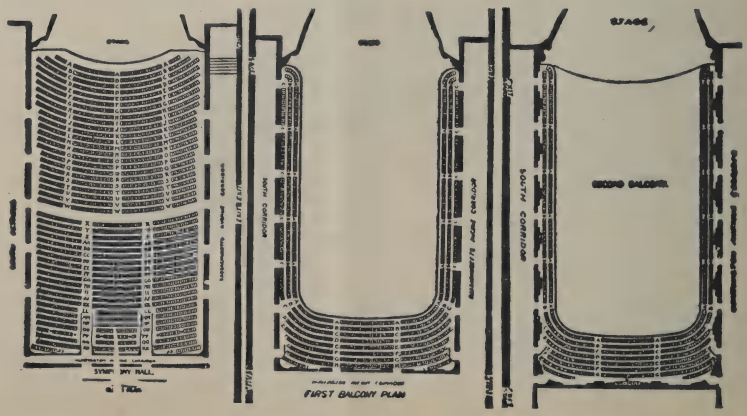

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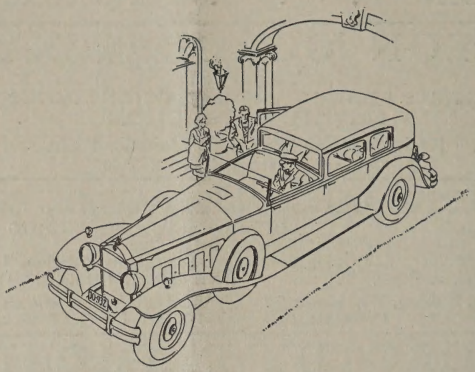

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